THE DAILY CARMELITE

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ON PAPER WINGS

Exclusive in The Daily Carmelite

by ... FREDERICK O'BRIEN

CARMEL has an excellent library, with charming librarians. It must not censor books.

¶ ¶

BY radio, Hoover's voice is tired, dejected. Why should he, again fast in the whirling White House, seek added years of weariness, worry? Why? Well, why does a man take a fourth drink when three have made him red-faced, assertive, unable to say *truly rural*?

¶ ¶

THE same proportion of people work in factories, are occupied at gainful labor, as thirty years ago. With fifty million more people than then, the ratio of manufacturing numbers remains static. In America, with more people departing than entering, we tend towards stability in population. Birth control aids this goal.

¶ ¶

ARTHUR BRISBANE, columnist for Hearst, owns no Hearst stock. He gets a salary three times larger than Hoover's —two hundred fifty thousand dollars a year. He is the voice of materialism, the commonplace, inventive; the echo of power, money, machines, Fordism. A keen, firmly-resolved man of sixty-seven, worth many millions, he has all his life had to contend with his desire for riches, and a belief in socialism. He's like a man who wants to be fashionably dressed, and, yet, would be happier, naked.

¶ ¶

THE war debts must be charged to Mars. To collect them from bankrupt Germany is *bratwurst*. All financiers know that, but lie to make money or get power. Russia smiles, for it knows that it will fold in a Bear hug any Germany forced further.

¶ ¶

PAJAMAS become no women, night or day. The ancient and honorable sleepers in the nude gain increasing numbers; walking, a woman in bifurcated pillow slips, appears blowsy, awkward, like a duck dressed up in sheep's clothing.

¶ ¶

HARDLY an excellent movie, except Chaplin's is current. (ED. NOTE—In Monterey tonight—*Free Advt.*)

Summer Festival of Music

The Director's Thanks

Now that Carmel's Summer Festival of Music is over . . . . that eminently fine Quartette—Brosa, Pini, Wise and Firestone—have come and gone . . . . the splendid reviews of Hal Garrott for the "Pine Cone" and by Mary Lindsay-Oliver, the distinguished composer-pianist, conductor and impresario of whom Carmel has only recently been aware is in our midst through her reviews for The Daily Carmelite . . . . and all the delightful association and work ended . . . . with memories like exquisite overtures that will linger of this feast of music, it is very gratifying to announce that the evidence of appreciation by capacity houses for the four concerts brought box-office receipts more than two thousand dollars.

Again Carmel responded to a fine opportunity, this time given by Mrs. Elizabeth Sprague Coolidge, to whom all musical America owes much, and to Mrs. J. B. Casserly, California's patron of music, for sponsoring the Brosa Quartette in Carmel through the always untiring interest of Madame Anne Dare. Mrs. Casserly is more than gratified, whether or not there may have been a deficit mattered not to her, nor would it have lessened Carmel's appreciation.

There were many perhaps who could not have afforded any price of seats just now, but through generous sponsorship an extra row for students was reserved by Mr. Noel Sullivan, so that more than seventy students and lovers of music attended some of these concerts.

The younger art group, Moira Wallace, Gloria Stuart, Patty Mora, Maria Piscitelli, Nan Chinn, acting as ushers, gave their evenings throughout the four concerts graciously and charmingly. Miss Grace Hamilton and Sam Ethridge were most valuable at the box offices.

Mr. Edward Kuster spent time and interest generously in always having his Studio Theatre of the Golden Bough and the stage in fine order and perfect taste, notwithstanding the fact that during the two months of the Festival season, settings for his plays were several times disrupted and rehearsals postponed.

Without all this willing assistance the work of managing Carmel's Third Summer Festival of Music would have lost much happiness for the director.

—MARIE GORDON

Frank Sheridan Interviewed

by MICKY MOUSE

"Well, hello, Frank, how are you? Glad to be back?"

"Glad to be back? I was never so glad to be back as I am this summer."

"Were you down in Hollywood?"

"You bet I was and for the past two weeks I was down on my back in a hammock in the yard, and when that got too hot, I'd go in the house until it became unbearable. Then I'd go over to The Masquers and sit around with a lot of other suffering humanity. Listening to each one state his opinion of the blank! blank! blankiest hot weather they ever experienced. We,—the two redheads and myself,—decided we'd suffered enough for art's sake and deserted Hollywood for Home, Cool Home. Gee, it's great to be here.

"You know, this would be a perfect town if it wasn't for tourists. Don't they clutter up the street scene? If they keep on crowding in, we'll have to go up to Carmel Woods in order to park our cars.

"Yes, but I know, Frank, I wanted to talk about pictures."

"If you want a picture, just look at me. Three days growth of beard, old suit of clothes, and a shirt that's looking for a laundry. Glad to be home. I'll say I am."

"Come on, be serious. I want—"

"Who would want to be serious in Carmel? Carmel was never intended for the serious minded to live in. That's what made it so attractive to Fred Burt and Helen Ware last summer, and cajoled

CONTINUED ON LAST PAGE

WALDVOGEL STUDIO MOVED TO ASILOMAR BLVD.
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"BEGGAR ON HORSEBACK"

For the first time since the days of the original Theatre of the Golden Bough, all the costumes for an extensive Carmel production are being designed and executed by members of the theatre staff and their volunteer helpers. In no other way, in an imaginative work such as "Beggar on Horseback," can a harmonious blending of costumes with settings and dramatic action be attained.

The costumes for "Beggar on Horseback" have been designed by James Kemble Mills, whose talents in stage dress were last demonstrated locally in the gorgeous "Bocaccio's Untold Tale," produced in the Golden Bough in 1925. The designs are being carried out by several Carmel girls under the supervision of Gabrielle Kuster. The originality of conception of each character in the play is heightened by the cleverness of these costumes, adding to the constant atmosphere of subtle, tongue-in-cheek humor.

Tickets go on sale today at the box office opposite Carmel post office.

RETROSPECT: EDWARD WESTON

Whenever a master workman speaks of his craft, it is worth while to listen. Edward Weston rarely speaks or writes at length of his work, but in connection with his retrospective exhibit at the Denny-Watrous Gallery, he has prepared a statement, here reproduced in full:

This exhibition is to be regarded as a record of change,—growth.

In the early work,—concern over surface loveliness—subject matter with pictorial connotations—facile arrangements: the transitory instead of the eternal.

But years of search through a camera with its precise, uncompromising, single eye, which sees more than our eyes are used to seeing, has made me conscious of *things* in *themselves*,—to present them directly without fanciful interpretations.

Recording the objective,—the physical facts of things, does not preclude a communication in the finished work, of the primal subjective nature. An abstract idea can be conveyed through exact reproductions, so that a cabbage becomes more than a cabbage,—photography can be used as a means.

Authentic photography has its own technique and approach,—limitations and possibilities. So understood, the medium is adequate and unique: but perverted viewpoint, or imitation of other technical methods, only result in mongrel, absurd abominations. Photography has completely revolutionized contemporary vision.

SEARCH RECITAL

When it was first announced that this year's Festival of Music would be given over to four concerts by a single group of performers, disappointment was expressed is some quarters that Carmel artists were not to be heard as in previous years. Particularly mentioned was Frederick Preston Search, 'cellist-composer of international reputation, who was once a prominent figure on the concert stage but of late years has been living in Carmel with only occasional appearances in recital. The recital to be given by Mr. Search, with Gordon Wilson at the piano, on Tuesday evening, August eleventh, at the Studio Theatre has been arranged as a result of numerous requests for an opportunity to hear this outstanding artist before he departs for a series of engagements in the East. A notable program is promised, including the first American performance of a Honegger Sonata.

"MIDSUMMER NIGHT'S DREAM"

Despite an assortment of weather in no way conducive to attendance at outdoor theatricals, Herbert Heron's production of "A Midsummer Night's Dream" ran its appointed course at the Forest Theater with an average attendance that, in the circumstances, must be considered good. Saturday night's house was about two-thirds capacity, larger than either of the first two nights.

Artistically the production will be remembered as ranking high among Herbert Heron's presentations at the Forest Theater. In every respect it carried out the best of Shakespearean traditions.

OBITUARY

The death of Mrs. Effie May Sellards occurred at the family home, Ninth and Lincoln, Saturday afternoon. The late Mrs. Sellards, who was in her fifty-fifth year, was born in Kentucky and had been a resident of Carmel since last October, coming here from Prosser, Washington. Two sons survive, Wayne and Robert, both resident in Carmel.

Funeral services will be held this afternoon at two-thirty, with interment in Pacific Grove.

DRAWING COMPETITION

Cash prizes ranging from twenty-five dollars downward are offered by the Mission Trails Association for the design of an insignia suitable in advertising the "Mission Trails."

Entries may be either in the shape of written suggestions or finished drawings. Copies of the contest rules may be obtained by writing the California Mission Trails Association, Box 414, Monterey.

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J. A. COUGHLIN ..... *Editor and Publisher*
A. R. GLYDE..... *Business Manager*
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Carmel Day by Day

by THE GADFLY

Up and anon. Thoughts while meandering. Was there ever a night likt that? Yep—I went and done it again. I perched my holocaust on an icicle in our Silvan Thespic Frigidaire and tried to effervesce along with the rest of the Eskimos at the Bard's Mid-Winter Nightmare. The sole source of intermittent circulation-impetus was the vociferous rotundity of Puck's larynx. Dew dripped on my torpid carcass while my borrowed uppers did chant a dirge-like sonata a la woodpecker. One great, big, huge depression-revered Dollar to suffer such punishment to my Palmolive epidermis. My very bones shivered and screamed out with Lorenzo (Oh—yes, I know this is yanked from "The Merchant of Venice") "In such a night as this." The victims brought furs, blankets, bath-robey vestments, heavy-woolen sweaters and mufflers and other heat-producing paraphernalia while others sought the Scotch glow of dem charcol cinders. Not much encoring; guests dare not extract their hands from 'neath the blankets; chilblain-caution, I reckon. Would suggest that hot drinks be dispensed to offset art-refrigeration —or go on a diet of blubber for three days before attacking that Artic zone. Don't mind me—I ain't thawed out yet.

What so pathetic and incongrous than a big-bellied male holding a leash with a diminutive half-starved looking canine at the other end and both trodding down our Avenue. I riveted my sympthetic corneas on the spectacle and tried to restrain my risible faculty which after much muscular efforts developed into a silly grimace. Soon a ponderous female struggled out of one of our multitudinous tea dispensaries. She was panting with satiety and howled at the gent with a tremendous girth not to walk the hound so fast. She waddled up to her spouse (I hope so) and then both waddled along. That puny pup certainly never learned their diet-secrets. "*Che razza de gents,*" I murmured as I took another Aspirin. Still trying to thaw out. What a night.

Sol still evading me. See you anon.

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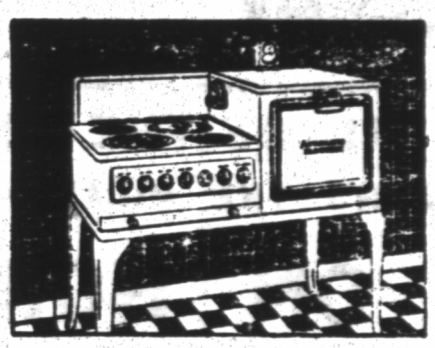

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SHERIDAN *from page one*

them into making it their home."

"Please! Tell me what you've done in pictures—your best work?"

"'The best work I did was drawing a check every week I cluttered up the studios."

"If you don't tell me the names of pictures you played in I won't say a thing about you in The Carmelite!"

"Well, as that would be fatal to its circulation, I will release my Christian spirit—you know, I am a Christian even if I am a Democrat, and tell you the sad, sad story of my life in Hollywood for the year 1931.

"Let's start with a picture called 'The Flood.' Tell the readers not to miss missing that one. It was a awful piece of cheese. The next one was with Richard Dix in 'Young Donovan's Kid.' Dix, to my way of thinking, is the best, and I don't qualify, the best character leading man in pictures today. And one of the best, most generous of all stars. Which is saying a helluva lot, believe me. 'Young Donovan's Kid' is the picture in which Jackie Cooper made a bigger hit than he did in 'Skippy.' This was in a great measure due to the help and generosity of Dix and the clever guidance by the director, Fred Niblo. Niblo is a splendid director who understands not only children but also dramatic values. I played the priest in this show, which was a very fine part.

"I also played the District Attorney in 'A Free Soul.' That's the Norma Shearer picture which made such a hit and in which Lionel Barrymore came through with one of the finest performances ever given by any actor in any picture. This is the picture where they had me speaking one hundred words in eighteen seconds. The first half of my address to the jury is projected from the speech delivered at that rate, the balance at about two hundred words a minute.

"Oh, yes, I did another picture with Dix. I think it's called, 'The Public Defender.' I haven't seen it, I don't even know whether it's released or not, but judging from the 'Rushes,' the work of the company, Richard Dix, and the director, Jack Ruben, you'll get more than your money's worth in this one.

"There's another one that's been released and is a hit, 'Murder by the Clock.' Ted Sloman directed it and the credit for the success should be given solely to him. He took what I thought was a hopeless piece of junk, and made a darn good bit of entertainment out of it. I played the Chief of Police, not much of an acting part.

"And another one that I played a newspaper man in had the working title of 'Silence.' What the release title will be I don't know. It might be called 'The Loud Noise,' or 'A Bushel of Corn.'"

"Are the studios busy, Frank? How's the picture industry generally?"

"The picture business is, as usual these days, Rotten!"

COURSE IN PSYCHOANALYSIS

Dr. Albert L. Van Houtte, psychologist and psychoanalyst who has been lecturing throughout the United States for the last five years, is now forming a class in psychoanalysis.

A unusal feature of his course is the system of psychoanalyzing each student of his class at every session, the analysis being so conducted as to ensure perfect privacy as to the results.

Among the many benefits to be derived by the completion of this course is the ability to become a practicing psychoanalyst. The system is unique and easy to learn. In order that all might grasp Registration is limited to fifty students. Literature on the course, may be obtained by addressing Dr. Van Houtte, P. O. Box 842.

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